

# The Critic

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## FORTY-THIRD ANNUAL STATEMENT OF THE PENN MUTUAL LIFE INSURANCE CO. OF PHILADELPHIA.

Net Assets, January 1, 1890..... \$14,998,397 14  
Receipts during the year:  
For Premiums..... \$3,608,190 99  
For Interest, etc..... 938,675 97  
4,546,866 96  
\$18,545,264 10

DISBURSEMENTS.  
Claims by Death..... \$1,068,900 07  
Matured Endowments, etc. 189,570 85  
Surrendered Policies..... 283,912 22  
Premium Abatements..... 598,067 36  
Total paid Policy-holders..... \$2,071,459 50  
Added to Reserve, \$1,507,715 00.  
Taxes and Legal Expenses..... \$107,845 07  
Salaries, Medical Fees, and Office Expenses..... 138,979 65  
Commissions to Agents and Rents..... 425,818 02  
Agency and other Expenses..... 131,518 17  
Advertising, Printing, and Supplies..... 30,425 88  
Office Furniture, etc..... 6,889 09  
\$2,912,935 36  
\$15,632,328 72

Net Assets, Jan. 1, 1891  
† Being sums allowed in reduction of collectible premiums.

ASSETS.  
City Loans, Railroad and Water Bonds, Bank and other stocks..... \$6,084,164 43  
Mortgages and Ground Rents (first liens)..... 5,433,458 65  
Premium Notes secured by Policies, Loans on Collateral, Policy Loans, etc..... 557,618 62  
Home Office and Real Estate bought to secure Loans..... 2,656,800 91  
Cash in Trust Companies and on hand 958,851 60  
Net Ledger Assets, as above, 201,434 57  
Net Deferred and Unreported Premiums..... \$15,938,308 72  
Interest Due and Accrued, etc..... \$407,384 10  
Market Value of Stocks and Bonds, over cost..... 130,738 61  
104,409 57  
\$16,574,861 00

Gross Assets, January 1, 1891, \$16,574,861 00

LIABILITIES.  
Death Claims Reported, but awaiting proof..... \$144,320 00  
Reserve at 4 per cent. to reimburse risks..... \$14,226,413 00  
Surplus on Life Rate Endowments, Unreported Policies, etc..... 560,675 97  
Surplus, 4 per cent. basis, 1,634,452 03  
\$16,574,861 00

Surplus at 4 1/2 per cent., Pennsylvania Standard..... \$2,308,190 03  
(Estimated.)

New Business of the Year: 7,539 policies, for..... \$80,568,534 00  
Insurance Outstanding, Dec. 31, 1890, 35,345 policies for..... \$90,278,701 00

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In the opening chapter it is shown that the selection of words is more important in English than in any other language, because the bulk of our vocabulary 'has been deposited in three successive strata—Saxon, Romanic (or Norman French), and Latin. Thirty pages are filled with a threefold table of corresponding words from these sources; as *abide*, *endure*, *tolerate*; *anger*, *fury*, *choler*, etc. The chapter on grammar is specially to be commended, both to those who doubt the utility of the study, and to those who magnify while they misapprehend and therefore fail to make the most of that utility—the besetting sin of teachers in the secondary schools. These two chapters will be well worth the price of the book to this class of teachers. There is nothing of novelty in the treatment of punctuation; but that of the bearings of philology upon prose composition is fresh and suggestive.

In the second, or synthetical, division of the book, the leading characteristics of prose diction are well illustrated; the value of idiom for 'imparting a local tint' is dwelt upon, homely provincialisms and even slang being allowed 'occasionally a place,' with an incidental compliment to American literature for 'the utilizing of slang by giving it an artistic value'; euphony is duly insisted upon, prose having 'a music of its own as truly as poetry has'; and *style*, which implies all that has gone before in the book, while it is 'something above and beyond all this,' is defined and its importance amply set forth.

The history of English prose is treated ably, though less at length (pp. 369-490), being wisely subordinated to the

more practical part of the book; and the closing chapter rounds off the whole with excellent suggestions to the student how to make the best use of the treatise. The reading of good authors is especially recommended, and of all the 'models from which the spirit of genuine true and wholesome diction is to be imbibed,' Samuel Johnson is declared to be 'unapproachably and incomparably the best.' One is somewhat startled at this dictum, and Mr. Earle admits that 'it is not obvious at the first glance,' and indeed it 'takes almost a lifetime to know it.' Macaulay is also particularly commended, Matthew Arnold to the contrary notwithstanding; and Ruskin, 'for his marvellous literary faculty, his true delineation of the form of his thought.' The writer of prose should, moreover, 'be conversant with the English poets'; mainly for the 'legacy from Saxon and mediæval times' which 'is of the essence of English poetry.'

Mr. Earle's preaching is better than his practice. His style is often heavy and clumsy, and sometimes almost obscure. In his preface, he refers to the task he has attempted as one 'not attended with many recurrent satisfactions of triumphant congruities'; which is Johnsonian without the Doctor's clearness or 'lucidity,' as our author prefers to call it. Of Herbert Spencer's essay on 'The Philosophy of Style,' which attempts to condense all rules of composition into a single maxim, Mr. Earle says that 'it is an admirable and a masterly production, but it is not and cannot be exempt from that *a priori* taint, which conveys into the reader's mind a doubt whether it is possible that all the multitudinous varieties of diction can be regimented into an array of such imposing simplicity.' To our thinking, this could hardly be worse put; and *array* and *imposing* are peculiarly unfortunate words for the place where they are used. Instead of 'one and the same page,' Mr. Earle writes 'one page and the same page'; and 'any such a dream' for 'any such dream'; and 'cannot go quite all that length' for what anybody else would express at less length. He uses words in archaic or unusual senses, like *deduction* in the following sentence: 'This is an admirable practice, and one against which there is perhaps less deduction and drawback than against any other.' Without the *drawback* the word would be unintelligible; with *drawback* it is superfluous, to say nothing of its combination with *against*. Perhaps Mr. Earle has too much 'literary consciousness,' for, as he tells us: 'It is by the minimizing of consciousness that a whole style is produced, free from caprice and mannerism and zigzag.' If a 'whole style' is an ideal one, his is certainly fractional, and the faults and freaks we have pointed out are perhaps what he would class as 'zigzag.' They are, however, no serious 'deduction against' the merit of the book.

#### Arthur Schopenhauer\*

SCHOPENHAUER himself once asserted that 'those who, instead of studying the thoughts of a philosopher, make themselves acquainted with his life and history, are like people who, instead of occupying themselves with a picture, are rather occupied with its frame, reflecting on the taste of its carving, and the nature of its gilding.' Of most philosophers this would be true, as it is true of Kant, of Hegel, of Spencer, indeed of all those who have constructed a rigidly logical system of metaphysics. But Schopenhauer's philosophy is the expansion of a single idea, its essence is probably in the few short paragraphs wherein he opens a door of escape from the phenomenalism of Kant, and in his proof of the identity of substance of human personality and the external universe. This, however, is not what constitutes the impressiveness of his 'philosophy of disenchantment,' which is due rather to the personal shrewd comments on modern life of a man who was at once a man of the world, a pessimist, a cynic and a mystic. In this case one must know the man if one would hope to understand the philos-

\* English Prose: Its Elements, History and Usage. By John Earle. \$4.50. G. P. Putnam's Sons.

\* Life of Arthur Schopenhauer. By W. Wallace. 40 cts. A. Lovell & Co.

opher,—and such knowledge is entertainingly and simply given by Mr. Wallace.

He notes how the over-independent spirit of Dutch merchant ancestors reappeared in Schopenhauer: how the inheritance of a competence and his wandering youth of travel developed his powers of observation, increased his moodiness and waywardness, and enabled him to adapt his philosophy to readers of all classes and all nations and not like Hegel merely to special students and German professors: how the early romantic movement assimilated the mysticism of the East and brought to him at Weimar the knowledge of Maya and Nirvana: how self-conceit and self-confidence that never faltered were the only comforters of the solitary, ill-tempered, woman-hating, homeless man, as he rushed with his favorite poodle about the streets of Frankfort.

Perhaps the prescientific character of much of Schopenhauer's speculation is not sufficiently indicated, for Platonic ideas linger in his system, and obsolescent notions of art and genius, the imagination and the will. His rigid antithesis between thought and will no longer holds; and his intentional neglect of the historic method denied to his work the fruitful stimulus to contemporary thought so long possessed by the rival system of Hegelianism. Schopenhauerism is, perhaps, rather a religion than a philosophy, and appeals to the feelings more than to the mind. In spite of the brave, self-asserting optimism of modern science, there is a deep, dark undercurrent of pessimism and despair that increases with the closing in of the century,—and one sign of it is the long-continued popularity of Schopenhauer. Lately, for the first time, his works were translated into French, and his gospel was preached the other day by M. Brunetière. A standard English translation of his most important book has just been completed, and the 'Fourfold Root' was translated last year. Zimmern's life of him has long been known, but this is fuller, better written and more popular.

By the way, 'the will to life' is an expression that looks strange to those familiar with 'the will to live.'

#### A Photographer in Scripture Lands\*

FOR STUDENTS of the Bible, this book will bring somewhat of a new element into the library. Americans, it seems, have led the way in realistic and scientific treatment of the topography of Palestine. Dr. Edward Robinson (who has been honored by having his name associated with the new chair of Biblical Theology in Union Seminary, filled by Prof. C. A. Briggs) was the pioneer of scientific accuracy in unideal treatment of the subject. Without making any pretence to Doctor Robinson's learning, but with ample and careful training for this particular purpose and work, Mr. Edward L. Wilson may be called his worthy successor. His great desire for years was 'to see pictures of the places made sacred by Scripture History which were not idealized by the pencils of those whose sympathy with Art too often rode over Truth.'

With the prerequisites of art-training, health, love of nature and man, he went to the Biblical lands with a camera. He made photographs of pretty much everything found in the beaten tracks, and entered also upon those unbeaten except by the hoof of the Bedawin's courser. The Bible was his guide-book, and many months were spent by him amid the sand and rubbish and under the glare of sunlight in Egypt, Arabia and Syria. A superb book from the press of Messrs. Scribner, with a relief and an ordinary face-map and one hundred and fifty engravings from original photographs, is the result of his long out-door and indoor work. Mr. Wilson, in many instances, had with him well-educated companions and scholarly gentlemen, in addition to Orientals of all qualities and characters, and his pages show the fruit of critical study and a judicial frame of mind, as well as an appreciation of the odd, humorous and picturesque

His style is lively and popular, and his book makes easy and enjoyable reading. He takes us along a route which includes the Land of Goshen, Sinai and the Wilderness, Seir, Petra, Kadesh, Saul's country, and David's realm, the south country, Jerusalem, Samaria, Galilee, and on to Lebanon and Damascus. In looking at the suggestive pictures, it is comfortable to know that we have the facts and not the fancies of picture-makers. In a sense more true than of the granitic or dessicated Pharaohs, whom he photographs in their resurrection, Mr. Wilson is a true 'servant of the sun.' Very important and helpful are the three carefully made indexes. One of these weds each woodcut illustration with a Scripture reference, another gives a chronological list of important events, and the third a topical conspectus. The book is handsome and substantial in mechanical dress, and in every way useful and interesting.

#### "Judaism and Christianity"\*

FROM PROF. TOY, we have learned to expect works of scholarship such as usually appear only in Germany. His 'Quotations in the New Testament' is the standard work on this subject in probably a majority of the theological seminaries in this country, and his 'History of the Religion of Israel' has passed into several editions. In his latest volume, he gives a sketch of the progress of thought from Old Testament to New Testament; in fact, the treatise was begun as a continuation of his work on the quotations. It gives not only an orderly view of the development of religious thought, but also a historical survey of the period reaching from the time which he considers to be that of the distinct legal organization of the Jewish people, to the close of the New Testament canon. His opening chapter treats of the general laws of advance from national to universal religion. He then outlines the social basis of religion, and the general conditions of religious progress. These are conditioned on the formation of communities, internal development of ideas, and the careers of great men, etc. The actual historic results are then summarized, and the Introduction concluded.

In developing his theme proper, the author gives a condensed but exhaustive analysis of Hebrew literature, both in its development and its canonization. He devotes one chapter to the doctrine of God, one to subordinate supernatural beings, one to man in all his relations, and one to eschatology. The final essay treats of the relation of Jesus to Christianity. A rich index of citations from the canonical Scriptures and Apocrypha, and an index of subjects, furnish the volume for what it doubtless will be for at least a generation to come—a text-book. Those who accept or desire to study the purely rationalistic treatment of the Bible, of Hebraism and of Christianity, by a scholar who stands among the first, in his chosen work, will find in this volume something worth spending their time upon. Even those who believe in the religion of the Bible as divinely inspired will welcome Prof. Toy's volume for the proofs of creditable scholarly industry which it contains.

#### "Student's History of England." Part I.†

IF WE DO NOT greatly mistake, this History of England will supplant all others used as text-books in schools and colleges. The name of the author, Mr. S. R. Gardiner, would prepossess any one in its favor, and a perusal of its pages only accentuates the feeling that here at last we have an accurate, succinct and entertaining book, fit for schools as well as for the general reader.

Comparing it with Mr. Green's 'Short History of the English People'—and that only in the case of William II.—we find that William Rufus's reign is far more adequately dealt with, the name, for example, of Ranulf Flambard is not mentioned in Green, and yet he was one of the most

\* Judaism and Christianity. By Crawford Howell Toy. \$3. Little, Brown & Co.  
† Student's History of England. Part I. S. R. Gardiner. \$1.50. Longmans, Green & Co.

\* In Scripture Lands. By Edward L. Wilson. \$3.50. Charles Scribner's Sons.

unscrupulous of William's ministers, the systematizer of the feudal burdens and, not improbably, the inventor of the doctrine that the king was the heir of every man. Mr. Gardiner has used freely Mr. Freeman's masterly exposition of the *injustitia* of William and Flambard. If the king were the heir of every man he was also the heir of dead abbots and dead bishops. In the case of dead laymen the fief could be released to the natural heir upon the payment of a relief, but in the case of dead abbots and dead bishops the heir was of the king's own making, and, so long as he chose to enjoy the revenue of spiritual estates, whose lords had departed this life, he neglected to appoint an heir—*vis.*, a new abbot or a new bishop. The result of the zealous application of Flambard's sacrilegious invention was that at William's death he held in his hands the revenues of Canterbury (Anselm being in exile), Salisbury and Winchester, and eleven abbeys. Another name not mentioned in Green is that of Helias de la Flèche—the 'blameless Knight of Maine.' Brilliant and scholarly as Mr. Green's History is, it is not free from serious faults, some of which make its use as a text-book undesirable. Nothing of this sort is to be found in this volume, and it has all the characteristics of the other works of its author,—accuracy, directness and simplicity. It is paragraphed conveniently so that the eye easily discerns the subject-matter of the page.

The illustrations, a notable feature of it, are not the old-fashioned and hackneyed ones to be found in most so-called illustrated histories, but they are many of them reproductions of old woodcuts or drawings or ancient tapestries—scenes, for example, from the Bayeux tapestry; rural life in the eleventh century (Cott. MS.); interiors of cathedrals; costumes of ecclesiastics in the twelfth century; a fight in the lists, drawn by John Rowe about 1485, etc. They are all illustrative of the text and afford an excellent study in the manners of the times. This volume brings the history down to the accession of Henry VIII., in 1509.

#### Cardinal Newman's Correspondence \*

IT WAS Cardinal Newman's own idea and saying that the true life of a man is in his letters. 'For arriving at the inside of things, the publication of letters is the true method.' 'Contemporary letters are facts.' So wrote Newman to his sister, Mrs. John Mozley, in 1863. We have now such a biography as the late Cardinal virtually ordered to be made, for he placed all his available correspondence previous to his leaving the Anglican church in the hands of Anne Mozley in 1884. After three years' work upon these and the examination of later additional material, the editor prepared the voluminous manuscript which has melted down into two volumes containing nearly nine hundred pages. The title is 'Letters and Correspondence of John Henry Newman During his Life in the English Church, with a Brief Autobiography.' The autobiographical life includes only his childhood and school life, and is printed in the form of a memoir, occupying one hundred and twelve pages. Then follow the letters of Newman and his correspondents—Keble, Hurrell, Froude, Pusey, Bramston, Woodgate, etc. Those to his mother and sisters during his travels in Italy are of high literary interest, being not only full of fine descriptive passages but mirroring his thoughts like a mountain lake, and gemmed in frequent places with poems. One of these is the well-known prayer, 'Lead, Kindly Light,' which is now used as a hymn throughout English-speaking Christendom, by Protestants only; for it has never, we believe, obtained a place in any Roman Catholic hymnary. It was written in an orange boat, while going from Palermo to Marseilles, on June 16, 1833. The letters in Volume II. illuminate the movement which carried Newman into the Church of Rome, and the editor's task ends at the year 1845. The last chapter, entitled 'Postscript,' is really one of the most interesting of all.

\* Letters and Correspondence of John Henry Newman. Ed. by A. Mozley. 2 vols. 24. Longmans, Green & Co.

In a letter on 'Style,' written in 1869, this master of English style, says of his own method of composition: 'I have been obliged to take pains with every thing I have written, and I often write chapters over and over again, besides innumerable corrections and interlinear additions.' He draws a picture of the average English public speaker which, to those who have heard his halting, and hesitating, and repeating, is highly humorous. 'I have heard that Archbishop Howley, who was an elegant writer, betrayed the labour by which he became so by his mode of speaking, which was most painful to hear from his hesitations and alterations—that is, he was correcting his composition as he went along.' In 1870 he says 'henceforth a real piece of labour will be beyond me. That is what old men cannot do; when they attempt it, they kill themselves. An old horse or an old piece of furniture will last a long time if you take care of it—so will the brain; but if you forget that it is old, it soon reminds you of the fact by ceasing to be.' Following his own wise advice, Newman kept 'the crystal brain' till the 'earthly house of this tabernacle' fell to pieces. A detailed index accompanies this storehouse of thought. There are two portraits, and the volumes are handsome specimens of the English printers' art.

#### Recent Theological and Religious Literature

SINCE THAT WRITER of classic prose and illuminator of theological problems, Dr. Austin Phelps, has laid aside the pen and all earthly duties, it will be pleasant for his national circle of readers to look upon his scholarly and refined countenance. His final work, 'My Note-Book,' contains a well-taken and finely executed picture of the author, who died during the present year, and whose life, we understand, is to be written by his natural and spiritual child, Elizabeth Stuart Phelps Ward. To the present volume she furnishes a prefatory note. Dr. Phelps's Note-Book contains his fragmentary studies in theology, and subjects adjacent thereto. After three of these fragments of ultra-orthodox cast, he writes of the personality of the preacher, the materials of sermons, conscience and its allies, methods and adjuncts of the pulpit, our sacred books, the future of Christianity, Methodism: its work and ways, and of miscellaneous topics. The reader of the master will find in these last ripenings of his thought the same mellowness, rich flavor and staying power to those who read for strength. A facility and felicitousness of illustration truly astonishing, an instinct for the building of cathedral-like paragraphs which reminds one of the passion of a great architect, a crystalline purity of English style that suggests delicious water from the well—all are here. This handy volume of three hundred and twenty-four pages completes a list of Dr. Phelps's six volumes which both lay and cleric readers will not willingly let die. Our criticism is literary, not theological. (\$1.50. Charles Scribner's Sons.)

WITH TITLE-PAGE containing only the name of the book and of the publishers, without preface, or notes, with nothing more than the Book of Jonah to give a clue to authorship, comes to us a handsome little collection of 'Psalms of the West.' Whether by David, Asaph, Ezra, Gordon, Havergal, Captain Burnaby, we know not, and respectfully commend the problem to the higher critics. Evidently, however, the writer lives amid the yeasty exhalations of this nineteenth century, and knows well how to mix pathos and sublimity. There are XC. psalms, and occasionally under one of their Roman numerals is a word as enigmatic as the versicles or headlines in the Hebrew hymn-book which the Revisers have relegated to small type. Among such are 'Gordon,' 'Eli,' 'Aur, Anton.' There are some grand passages, and as an attempt to interpret in psalm-like spirit and diction the hopes and fears of the present, the little brochure is not wholly a failure, however ambitious some may think it to be. (London: Kegan Paul, Trench & Co.)—MR. EDWARD B. LATCH, who wrote a book entitled 'Indications of the Book of Job,' has followed up his peculiar work by sending forth 'Indications of the First Book of Moses, Called Genesis.' Mr. Latch's work belongs to that order of writing in which, for the reader, the toil expended upon the mastery of the vehicle does not pay for the winning of the contents. He invents a system of diagrams and chronology, a termination barbaric and savoring of literary quackery, and then coerces the Scripture text to fit it. In the same manner one might expect to have the Bible interpreted according to geometry or Prof. Leidy's amazing system of terminology for the geology of Pennsylvania. Most of his allegorizing of the text seems as un-

warranted as the reckless criticism *in excelsis* in which certain slashers indulge. The book is a neatly printed volume of about four hundred pages. (\$1.50. J. B. Lippincott Co.)

TAKEN as a whole, the series of handy volumes treating of Men of the Bible is a highly creditable one. So far as they can be contrasted and compared one with the other, they differ less in strength and weakness than in brightness and dulness. Prof. James Iverach's 'St. Paul: His Life and Times' may be ranked among the strong and scholarly, and also among those which come up to the average in readability. Prof. Iverach fills well the chair of Apologetics and Exegesis in the Free Church College, Aberdeen, and is at home in all the original Scriptures and critical material out of which a life of the great Apostle to the Gentiles may be constructed. The chief criticism to be made is in the lack of those picturesque elements of treatment, which properly belong to the story of this man of action and poetic mind. The historic method, however, is followed, and the concluding chapter only deals with the special theme of Pauline Theology. (\$1. A. D. F. Randolph & Co.)—FOR the layman who wishes to know the general result of the critical studies and prolonged examination by scholars of the inspired library of Christian literature, the work of the Rev. Thomas A. Tidball, D.D., rector of St. Paul's Church, Camden, N. J., will be very acceptable. The volume is entitled 'Christ in the New Testament,' and the ten lectures composing it treat of the origin and nature of the writings composing the library, which, as Ewald said, contains all the wisdom of the world. The character of Christ as developed first in the synoptic Gospels and then in St. John's record, in the Acts, and in the various groups of Epistles, is shown with masterly power. The work has an introduction by the Church historian Dr. S. D. McConnell, but does not need it, as it can stand on its own merits as a popular presentation of a subject of perennial freshness. (\$1.25. Thos. Whitaker.)

ANOTHER in the lengthening list of books (written chiefly through the medium of the stenographer) of the author of the Unitarian Catechism—now so much talked about, east and west—appears in the form of fifteen textless sermons. The Rev. Minot J. Savage always discourses interestingly, drawing his inspiration from contemporaneous writers on science and philosophy. He dwells on the nature and origin of life, of the method of evolution, of the problem of pain, of the individual soul under law, of goodness and moral evil, of wealth and poverty, of Mr. Bellamy's Nationalism, and such topics of nineteenth century interest. The weekly pamphlets are here gathered into more permanent form. To those who enjoy preaching in this style, and thought as finished in the moulds of Spencer, Huxley, Darwin, and of those to whom the Bible is a collection of purely ethnic scriptures, Mr. Savage's sermons are the very best of the kind. Indeed, for their general average of interest, we should place them among the best literary productions of the contemporaneous Unitarian pulpit. (\$1.50. Boston: Geo. E. Ellis.)—THE IDEA embodied in 'Deacon Herbert's Bible Class,' by the late Rev. James Freeman Clarke, is so good a one that we welcome the reprint in the form of a booklet from the columns of *The Christian Inquirer*, in which the chapters first appeared. It is the record of the questions and answers and frank conversation on themes suggested by a study of the New Testament. The theories of the various schools of Christian thought are easily, almost colloquially compared, and the evident meaning of the Scriptures clearly brought out in an agreeable manner. (50 cts. Boston: Geo. E. Ellis.)

'THE IMPREGNABLE Rock of Holy Scripture' is the unscriptural and rather sensational title of a little book by Mr. Gladstone. Except that the imposing abbreviations 'Rt. Hon.' precede and the letters 'M.P.' succeed the author's name, we should not suspect that a mighty mind was working on problems which require a profound and delicate knowledge of the Semitic languages. In every chapter are the patent evidences of Mr. Gladstone's lack of equipment for the work he has undertaken, which in the last analysis amounts simply to a note of caution. He discusses the story of creation, the office and work of the Old Testament, the Mosaic legislation, and the recent corroborations of Scripture from the regions of history and natural science. The book is attractively printed, but lacks an index. To those who fear the increasing critical scholarship of our century, this little work of a great man may be of help, notwithstanding that the day of universal scholars is over. The information imparted by Mr. Gladstone is not great, and his utter distrust of the final outcome of criticism takes away from his book whatever value it might otherwise have. (\$1. Philadelphia: J. B. Wattle.)

THE HABIT of daily reading in some part of the Bible is a good one for many reasons. Those who like to have the choicest selections, free from the less edifying historical, legal, ritual and uninteresting detail will find more than one 'expurgated edition' of the ancient library easily purchasable in the bookstores. One of the best we have seen of late is that by the Rev. Dr. Jesse L. Hurlbut (who displays excellent taste and skill in his various didactic works entitled 'Scripture Selections for Daily Reading.' A portion is selected for every day in the year out of the great storehouse of the sacred writings, and each is of suitable length for morning or evening worship. The table-of-contents shows that the compiler begins with Genesis i. 1 on Jan. 1, and finishes in due course with Revelation xxii. on December 31, February being allowed twenty-nine days. In alternate months the sections from the Old and the New Testaments are blended. The only fault we find with Dr. Hurlbut's work is his clinging to the traditional headlines, which are needless and sometimes unbiblically dogmatic. The Protestant revisers of the English version of Scripture of 1611 have consigned to the limbo of oblivion the misleading and unwarrantable page headlines and chapter headings, which belied the Bible Society's profession of 'the Bible without note or comment.' As a rule, however, titles are fitly chosen, and the whole work is excellently done. (\$1.50. Hunt & Eaton.)

A CONTRIBUTION to the literature of philosophy and religion of great value, and of interest to both Roman Catholic and Protestant, is Dr. W. T. Harris's little book on 'The Spiritual Sense of Dante's Divina Commedia.' After thirty years' reading of Dante, Dr. Harris has compacted in small compass his commentary and thoughts upon this world's poem. Hell, Purgatory, and Heaven, and the myths employed by the Tuscan singer, are here discoursed upon by one intent upon exploiting their spiritual significance. In the 'Purgatorio,' he sees the secondary effect of sin, the inevitable punishment bound up with sin burning each sinner with purifying flames. The immediate effect of the deed is consignment to the 'Inferno,' but the secondary effect is purification. In the 'Paradiso' are doers of deeds which, being positive in their nature, do not come back as punishment upon their authors. Dr. Harris shows that the idea of purgatory has not disappeared from modern literature, but rather that the fundamental ideas of Dante's purgatory has formed the chief thought of Protestant humanitarian works of art. Hawthorne's whole art is devoted to the portrayal of the purgatorial effects of sin or crime upon its authors. In 'The Marble Faun,' the torture of consciousness gradually purifies and elevates a semi-spiritual being into a refined humanity. George Eliot's best words portray spiritual growth through error and pain. Protestantism having omitted purgatory from its religion, Protestant literature has taken up and absorbed it entire. In this vein Dr. Harris writes with attractiveness and power, becoming a wise guide in studying the poet whose 'medieval miracle of song' is still to the teacher and preacher of religion and to the thoughtful student didactic and stimulating. (\$1. D. Appleton & Co.)

IT IS A MATTER of uncertainty whether the brilliant Birmingham preacher, R. W. Dale, has a larger circle of readers in England than in the United States. His latest production, 'The Living Christ and the Four Gospels,' is a master work in Christian apologetics, but set in language untechnical, fresh, and transparently clear. He begins his work with the argument from experience, showing how the vital faith of believers in the divine origin of the Bible is little affected by the conclusions of such writers as Strauss, Baur, Renan, or Darwin. His conviction is that nothing thus far demonstrated in criticism or science affects the substantial claims of the Bible, however the traditional conceptions may be revolutionized. One powerful lecture is devoted to the historical trustworthiness of the story contained in the four Gospels. He then enters the domain of evidence afforded by the patristic writers, from Clement and Tertullian to Polycarp, handling the old material with freshness and skill. A final lecture ably sums up the general argument. This is a book of the first value for those busy laymen who wish to strengthen their faith by evidence which to some minds is the highest—i. e., from experience and from history. (\$1.50. A. C. Armstrong & Son.)

LEWIS FRENCH STEARNS, Professor of Christian Theology in the Bangor Theological Seminary, who recently declined a call to succeed Dr. Shedd in the Union Seminary in this city, has written an admirable treatise on 'The Evidence of Christian Experience.' Eight of the ten lectures were delivered on the Ely foundation in Union Seminary in January and February, 1890. With clearness and strength of thought and charm of diction, Prof. Stearns gives a summary of the evidences and the presuppositions of philosophy in the theistic and anthropological domain. He then treats of the

genesis, the growth and the verification of the evidence, and guards his position by answering objections both philosophical and theological. Two lectures on the relation to other evidences conclude a work that is wrought out in masterly style, and which fills a need in theological literature. In an appendix are many rich notes, references, quotations, and other illustrative matter. A good index completes the book. The objections likely to be made to the general argument are those from thinkers of a rationalistic cast of mind, who reject miracles. Even among trinitarian Christians, the positions of Prof. Stearns may be objected to, when (apparently as a matter both of normal fact and necessity) he correlates Christian experience with the threefold nature and manifestation of deity. Of the clearness of the argument and the strength of the author's mind in handling a profound subject, there will be but one opinion. (\$2. Chas. Scribner's Sons.)

DR. HENRY WACE, Prebendary of St. Paul's Cathedral, well-known as the author of 'The Foundations of Faith,' sends forth a volume of eighteen clear and forcible sermons to which he gives the appropriate title of 'Some Central Points of Our Lord's Ministry.' He examines and attractively sets forth the motive, education, temptations, manifestation, credentials and invitations of Jesus. The strong point of Dr. Wace as an exegete and preacher is his diligent determination to realize the actual circumstances connected with the various sayings and doings of Christ, in order to make the most helpful applications to his disciples of to-day. It is this scholarly diligence, this grand leisure, that make the preacher's sermons so acceptable, when the physical personality of the speaker is withdrawn. Without attempting to find immediate and special doctrinal purpose to each text or passage descriptive of Christ's word or act, he simply endeavors to understand what he said and did. It is this quality, so lacking in the merely sectarian or time- and church-serving preacher, which enhances the value of the Prebendary's discourses. Especially strong and clear are the sermons entitled 'The Christian Ideal' and 'The Christian Motive.' (\$1.75. T. Whittaker.)

PROBABLY NO MAN of the Church Universal knows better how to be a pastor, than the late shepherd of the flock in the Lafayette Avenue fold in Brooklyn. With commonsense, which ought to be even more common among ministers of the Gospel, and a strong, sinewy Saxon style, Dr. Cuyler, after a catholic dedication, proceeds to tell how it is done. His opening chapter deals with the importance of pastoral labor. He exploits in detail the best methods in visitation of the sick, at funerals, and with the troubled. He gives a sound recipe for the production of a working church, enlarges upon the training of converts, the conduct of prayer-meetings and of revivals, and closes by setting forth the joys of the Christian ministry. Strange as it may appear to the windy and the wordy lecturers, and book-makers in pastoral theology who do not make or have ceased making pastoral calls, this meaty little book, 'How to Be a Pastor,' covers only one hundred and fifty-one duodecimo pages in large type. (75 cts. Baker & Taylor Co.) —THE MANY appreciative readers of the Rev. J. R. Miller's religious works will welcome 'Bits of Pasture,' a small volume of brief extracts from his unpublished sermons, gathered and arranged for daily reading by Mary A. Butler. These thoughts are full of the spirit of practical, every-day religion, and stimulate to earnest endeavor after all that is noble and true. (60c. Presbyterian Board of Publication.)

#### Magazine Notes

THE February *Century* finds room between its covers for four articles on California and the gold fever and six Open Letters on the opening of the Johns Hopkins Medical School to women. At this latter 'symposium' the after-dinner speakers are Cardinal Gibbons, Dr. Mary Putnam Jacobi, Mrs. Josephine Shaw Lowell, Dr. William Osler (Physician-in-Chief), Dr. Charles F. Folsom of Boston, and Miss M. Carey Thomas, Dean of Bryn Mawr College. A paper on 'Theodore Rousseau and the French Landscape School,' by Charles de Kay, is illustrated from pictures in the collections of Mr. J. A. Garland, Mr. Cornelius Vanderbilt and others. The Talleyrand Memoirs refer to the writer's first meeting with Bonaparte and his taking office under the Directory, and report the interviews of Napoleon with Goethe and Wieland. The frontispiece is a beautiful portrait of Talleyrand, by Greuze, engraved by Johnson. 'A Monody on the Death of Wendell Phillips' is in Thomas Bailey Aldrich's best manner. 'Sister Dolorosa' is concluded, and Dr. Eggleston's 'The Faith Doctor' is begun. The pictures in 'Northern Thibet and the Yellow River' show us the Thibetans at prayer on their roof-tops, and specimens of their ornaments, matchlocks and cartridges. George R. Parkin writes on 'The Working Man in Australia,' while Joel Chandler Harris finds met-

al more attractive in 'Balaam and His Master' and Mrs. Burton Harrison in 'Penelope's Swains,' a tale of 'Belhaven,' Va. Mr. Fawcett has a sonnet on 'A Dead World,' the moon, and Mr. Stoddard one on a live painter, Mr. George R. Butler, who made the strikingly good portrait of the poet prefixed to the latter's latest book, 'The Lion's Cub.'

In the February *Andover Review*, in the department of Letters and Life, Prof. T. Lafleur of McGill College, Montreal, has a short article on 'Rabelais,' worth reading for the frankness with which it contrasts the English and French ways of regarding the great humorist. The people of each race, in their way, emphasize his grossness. The English method is that of indiscriminate and, as Mr. Lafleur thinks, pharasaical condemnation; the French, he seems willing to admit, err in the contrary direction. That Mr. John Morley should think it feasible and proper to prepare an edition of Rabelais for family reading is evidence enough that there is much in him over which there need be no controversy; yet the Professor speaks of that edition as 'a mockery to any candid reader.' It is true that much of Rabelais's coarseness belongs not only to his time but to his profession of physician, and we may take him at his word when he says his motive is to make the sick and indigent laugh at their misfortunes. It may be believed that there are few readers who do not Bowdlerize Rabelais to suit themselves. In another matter Prof. Lafleur has followed Mr. Besant and M. Eugène Noël into error when he says that, beyond the walls of the Abbey of Thalmé, woman plays no part in the great fiction of Gargantua and Pantagruel; forgetting, it would seem, the Sybil of Panzoust, that early *précieuse*, Her Quintessential Majesty, the charming and discreet Mme. Lanterne, 'ma mie,' and the priestess Bacbuc herself. These are allegories; but they are quite as human as Dante's Beatrice, or Petrarch's Laura, or Ronsard's Cassandre. It should, in fact, be an easy and not altogether ungrateful task for the Professor to write an essay on the women of Rabelais.

Prof. B. L. Gildersleeve's account, in the February *Forum*, of the 'Formative Influences' that have affected him, is one of the most readable of the series of articles to which it belongs. The writer's early reading was divided between distasteful Presbyterian theological books and stolen half-hours with the Waverley Novels. He picked up languages with the facility of one who finds that much enjoyment can be got out of a language imperfectly understood. At Princeton he read according to a plan of his own, finding it easy to keep up with the college requirements. It was not until he went to Germany, in 1850, that he found thoroughly qualified teachers, and took up the study of classical philology for his life-work. In 'The Four Modes of Life,' Major Powell tries to discriminate sharply the vegetable, animal, psychic and social modes of life from one another, and to show that the law of survival which governs the lower mode has little to do with the higher. Dr. Henry Maudsley, in a curious article on 'The Physical Basis of Mind,' seeks to explain the ready belief, in matters of faith, of intellects like Pascal's and Newnan's, by reference to the experiments of Dr. Charcot and the peculiarities of the nervous organization. President C. K. Adams writes of 'The Next Step in Education' (subordination of the colleges to the universities), and the Rev. Dr. W. E. Griffis gives an account of 'Political Progress in Japan.'

Sir Charles Dilke reviews, from hearsay, the Talleyrand Memoirs in *The North American Review* for February. His knowledge of them is drawn from a French historian, who has seen and turned them over, and he believes that Talleyrand will be found to present to the reader a less accurate view of the state of society under the Directory, the Consulate and the Empire than is already given in the works of M. Pallain. The Speaker of the House, the Hon. Thomas B. Reed, criticises Congress as 'A Deliberative Body'; the Count of Paris and Major-Gens. Howard, Slocum and Doubleday recall incidents of the Battle of Gettysburg; the Governor of Jamaica writes of the industrial exhibition on that island; Mr. Justin McCarthy justifies the deposition of Mr. Parnell; Ouida and Father Ignatius take opposite sides on the question 'Has Christianity Failed?,' while Mr. Homer Greene writes on both sides of that other perennial problem, 'Can Lawyers be Honest?,' embodying in his paper certain theories contained in the MS. of a novel destroyed in the Crowell fire at Boston, a year or two ago. Notes and Comments contain short but interesting articles entitled respectively 'The Brutality of Man,' 'Fair Play for the Indian' and 'A Reply to Mr. Lecky.'

The latest issue of *The American Journal of Philology* (Oct., 1890) maintains the high character for scholarship which this periodical has borne from the beginning. The present number is devoted principally to the three chief classical languages, the Greek, Latin and Sanscrit. How decidedly the latter has assumed the first place in this group is shown by the fact that two of the five lead-

ing contributions, occupying fifty out of the ninety pages in large type, are devoted mainly to Sanscrit philology. One of these, by Carl D. Buck, relates to the original form of 'The Accusative Plural in Sanscrit and Avestan,'—which it determines by a careful comparison with the forms in the European branches of the family. The other, 'Contributions to the Interpretation of the Veda,' continues the valuable series on this subject which was commenced in a former number. There are also scholarly articles by E. G. W. Hewlett, R. Seymour Conway, and A. Gudeman, on various points of Greek and Latin philology, with the usual reviews and reports, including an interesting summary, by F. M. Warren, of a philosophical work, in French, by Max Kawczynski, on 'The Origin and History of Rhythms.' The author's conclusions, which are in part novel, are rendered dubious by the fact that his researches and examples are restricted entirely to the Indo-European languages, while languages of other families, as the Semitic, the Ural-Altaic, and the Chinese, which have elaborate systems of rhythm, are overlooked. The *Journal* itself cannot be entirely acquitted of a similar narrowness, if not in theory, at least in practice, in its dealings with the vast domain of philology.

A likeness of Gilbert Stuart, excellently reproduced from a portrait by Neagle painted in 1825, is the frontispiece of the February *New England Magazine*, wherein it serves as one of the illustrations of a paper by Samuel L. Gerry on 'The Old Masters of Boston.' Among the other faces reproduced in this connection are those of Allston, Alvan Clark, Chester Harding, Albert Hoit and Henry Dexter. 'Women's Work in Science' finds an advocate in Sara A. Underwood; and the 'poet, artist, prophet, and agitator' William Morris is celebrated in prose and verse and portraiture.—*Romance* is the title borne by Vol. I., No. 1, of a coat-pocket-shaped magazine published at Fifth Avenue and 14th Street by C. A. Watson, and containing a selection of twenty-one favorite tales of the New York Story Club. Kipling and Stevenson, Julian Hawthorne and 'M. Quad,' are among the English or English-writing authors drawn upon for this first number, and Daudet, Richépin and Maupassant are the French. And a prefatory note contains the gratifying announcement that the stories are printed 'by payment to the owners and with their permission.' As a rule with possibly no exceptions, the tales have already appeared elsewhere.

### London Letter

THE IMMENSE success of 'The Dancing Girl' was the talk of the town all last week, and I am told that the booking for it is quite phenomenal even in the annals of the Haymarket Theatre. That 'The Dancing Girl' was going to be a very big attempt we all knew many months ago, when it was growing beneath the writer's hands beside the blue waves at Eastbourne,—that, like 'Esmond,' it was to be something 'to stand or fall by,' we more than suspected was the intention,—but we, or at least some of us, were, I am sure, totally unprepared for the novel line of action struck out, for the insight into scenes and characters at variance with anything ever before attempted by Mr. Henry Arthur Jones, and for the literary style and polish of the new play. Public expectation had, however, been roused; the verdict and enthusiasm of Mr. Beerbohm Tree and the Haymarket Company generally had leaked out; and in consequence, the first night of 'The Dancing Girl' was attended by representative London in full force. (N.B.—London is very full at present, or was so up to a week ago, owing to the frost and the non-hunting. The Naval and Military Club simply could not contain its numbers.)

To return to the play, you might, to use an old, old expression, 'have heard a pin drop' throughout the length and breadth of each act, and the acts were long enough in all conscience. We were kept till past midnight; and though some of us considered that the piece would gain as a piece by curtailment—indeed, that the fourth act might be 'cut' altogether, provided the third, which is really magnificent and full of deep human interest, could have the slightest possible postscript scene,—it was not because we were in any way weary, or fatigued. Seated in the author's box, to which critics and friends flocked by scores at every interval, I had the opportunity of hearing—of course *aside*—the pretty general opinion. It has already, I believe, been in a measure acted upon, and will perhaps be still more so ere long.

In regard to the performers, Mr. Tree, as the dissolute, ruined, yet not altogether lost-beyond-recall rake of society, had, beyond a doubt, the triumph of the evening, but the 'Girl' herself, in the person of Miss Nielson, was a sparkling and vivid creation; and in a minor degree, the acting was, with one exception, good all round. From an artistic point of view the very best thing in this memorable play is the absence of any 'better self' in the breast of Di Vabrose, the heroine. Had a single gleam of tenderness been evoked by the agony of her honest lover, had a tremor been awak-

ened by the curses of her wretched father, she would never have been the poor, worthless creature she was, utterly without heart, conscience, feeling, shame. To soothe a sentimental sympathy, a less self-restrained mind than that which created the dancing girl would have made her, as well as her betrayer, have moments of remorse, and yearnings after a new ideal. But truer far to life, the girl who had scoffed at and loathed the piety of her early home, dances on until she is tripped up by Death the destroyer, and in a moment all is over—life past, eternity begun. This is realism—this is truth.

Mr. Jones, who, as I may have said before, is the most unassuming of men and of dramatists, had of course to come forth from his hiding-place in the recesses of his box, and step before the curtain at the conclusion of the play; and really to see the way in which he—from the nearest corner of the stage—made his modest, serious bow, with all the solemn trepidation of a schoolboy receiving honors for the first time, was to discover a new rendering of the text, 'Before honor is humility.'

Another interesting evening passed within the last few days was that at the Colonial Institute, Piccadilly, when Lord Carrington, who has just returned from his five years' governorship of New South Wales, lectured before the Prince of Wales, and a number of other smart people, as well as people specially interested in the colonies, on 'Australia, as I Saw It.' The Prince had himself chosen the date of the meeting—it being the 103d anniversary of Captain Cook's landing in New South Wales. H. R. H. was looking remarkably well, and one may hope that the air of profound interest with which he listened to every word, was on this occasion something more than the mere habitual courtesy which is so marked a characteristic of our heir to the throne. No one ever possessed in a higher degree the art of 'taking an interest' in the object of the moment than the Prince of Wales; the cast of his countenance, even the bend of his neck is a treat to see, when hearkening to orations which would break down the patience of any ordinary individual; so it was really a relief the other night to feel that this public-spirited attention was worthily bestowed, and was not ill-requited. Lord Carrington's lecture was not too long, and what he said was good.

On the afternoon of the same day, Mr. Henry Irving was having his little say on another subject. From the stage of the Lyceum Theatre, converted for the nonce into a platform, Mr. Irving discoursed upon the actor's calling in connection with the Actors' Benevolent Fund. Referring to 'benefits' which have of late been somewhat decried as 'charity affairs,' Mr. Irving could 'see no harm' in the matter. If the public, he argued, had a strong attraction offered them, they came to see it for their own sakes, and to please their own selves. Those who gave their services to benefits, did so in a spirit not only of kindness, but of conviction that, did they require it, the same would be done for them as readily and cheerfully. One curious item noted in the course of the lecture was, that those who once joined the actor's calling *never left it*, 'no matter how unsuitable time and experience might prove them to be.' Hence the overstocking of the profession: hence, also, the need of the Actors' Benevolent Fund.

The article on Kinglake which Sir Edward Hamley is preparing for the February *Blackwood* is sure to be well done. No hand could more fitly wield the pen in this good cause; and since it appears that Kinglake has left no papers, letters, nor diaries, arranged for biography, this early record of his life and his life's work, coming from a friend and a brother 'Crimean,' will be all the more welcome.

Conan Doyle, the rising novelist, has burnt his ships at South Sea, and is coming to live in London. How few 'rising' anybodies keep out of London in the long run! There is an irresistible temptation to feel its great pulse beating, and its great bosom heaving; and those who have come once under the spell rarely break it. Yet here is an exception. Mr. W. E. Norris says that three days of Town is enough for him; and yet Mr. Norris looks a man about Town, a club man, a St. James's man, from crown to heel! One can picture him nowhere so readily as behind the granite pillars of the Carlton, and he resides far away down in the west country, among fishermen, moorsmen, and red deer!

An entertaining article in *The Edinburgh Review* is that on Lady Mary Coke's book, which has lately been privately printed by the Earl of Home, into whose possession the MS. came. Described in the preface as 'London's most fashionable madcap, the *enfant terrible* of society when George III. was young,' the mischievous girl is so evidently a humorist, and a satirist, that we cannot but regret having to be content merely with a review of the book, instead of the book itself. The latter, however, is for private circulation only; and to judge from some of the extracts, which are vastly amusing, and not a little calculated to give offence, it is perhaps as well to err on the safe side in the matter.

The reprinting, in cheap form, of Mr. Locker-Lampson's collection of society verses by deceased English authors is a good idea. There is always danger lest these little airy nothings should be lost if not caught on the wing and tethered down somewhere, and having some years ago transcribed carefully several of the 'Lyra Elegantiarum' from a lent copy, I am in a position to say that, now the book is to be had for two shillings, that small sum will be well bestowed upon it.

The British Museum is much excited over its latest 'find.' If the Aristotle MS. turns out to be, as is supposed, an original treatise on the Athenian Constitution, there will also be excitement of another sort in another quarter. The undergraduate reading for honors will hardly 'see it.' 'Confound that Aristotle!' we hear him exclaim; 'why the something-or-other could they not have left him "alone with his glory?" Who wants another beastly book to mug up?' Happily for the young gentleman, it is not yet quite decided if the present papyrus roll was or was not written over 2000 years ago. There is hope yet for the Oxonian and Cantab.

LONDON, Jan. 28, 1891.

L. B. WALFORD.

### Boston Letter

THE LATE Henry Bernard Carpenter left a number of short poems, full of the deep and tender sentiment that is familiar to readers of the poetry which he gave to the world during his life, and it is with the idea of making a memorial volume that these are to be published. I hear that Mr. James Jeffrey Roche is to prepare a biographical sketch for the proposed volume, which will be embellished by a portrait of the author. There is a peculiar appropriateness in having a brother Irishman and poet illustrate the career of the author of 'Liber Amoris,' and the fact that he has just done a similar work in honor of John Boyle O'Reilly lends an added interest to this labor of love. The contrast between the talents and accomplishments of these two Irish poets is noteworthy, but unlike as were their special gifts, they had in common a broad spirit of humanity and a wonderful personal magnetism.

It has always seemed to me remarkable that Boston should have had within a decade such brilliant Irish poets as Joyce, O'Reilly, and Carpenter. No such representative poets have appeared in Ireland in this generation, and it would seem as if their inspiration came from their association with the fresh life of the New World. I remember hearing Dr. Holmes, at a dinner of the Papyrus Club, after hearing Joyce and O'Reilly recite some of their characteristic poems, say that there was something in their force and fervor that he missed in the verses of contemporary American poets.

Although Japan has become familiar in many of its aspects to English readers, yet there are some features of life and manners in the country which have not been brought to their attention. The mere tourist does not catch the underlying characteristics of the people; it is only a resident who has devoted especial care to their observation that is able to give an adequate description of them. Such an observer is Miss Alice M. Bacon, who in her book 'Japanese Girls and Women,' which Houghton, Mifflin & Co. will publish on Feb. 25, shows that she has improved her facilities for studying the subject, and that feminine human nature in the land of the Mikados has found in her a worthy interpreter. Her intimate acquaintance with the domestic life of the people has enabled her to impart a kind of information which has never got into print before, and the result is a book of unusual interest. Miss Bacon, it may be added, is a sister of Dr. Leonard Bacon.

Mr. T. B. Aldrich is such a conscientious and painstaking literary artist that books from him are rarities, and their interest is enhanced by the care taken to perfect them. His new volume of poems, which will be published by Houghton, Mifflin & Co. on Feb. 25, is entitled 'The Sister's Tragedy,' from the initial poem, and is marked by tender sentiment, vivid power of description and a refined and delicate fancy. In finish of expression these poems are like all of Mr. Aldrich's—remarkable; every word has a fitness and felicity.

'A Sappho of Green Springs,' and other stories, which the same firm will publish on the above-mentioned date, is in the vein of description and characterization with which readers of Bret Harte are familiar, and California life appears here as set off by the touches of humor and fancy that emphasize the author's powers of observation and invention. There is a delicacy of expression in these stories which gives a pleasing contrast to the rough scenes and characters that figure in them, and the ideal element softens the rugged realism which gives strength to such pictures of life and manners on the frontiers of civilization.

I hear that 'Looking Backward' has reached a sale of 371,000 copies. 'The Crystal Button' is also having marked success, owing to the fact that, unlike the fancies of Mr. Bellamy's book, the

glimpses of the future given in it have a more practical cast. Mr. Chauncey Thomas, the author, being a scientific man, the views he presents of the development of the familiar forces of creation have a certain naturalness which is in keeping with the orderly adjustment of social and economic questions.

The publication of the 'Browning Guide-Book,' Mr. George Willis Cooke's interpretative volume, has been postponed till March.

There is an interesting exhibition at the Museum of Fine Arts of the works of William Blake, which will remain until March 15. It has been admirably arranged by Mr. Koehler in the three print-rooms, and the catalogue is full of information about the artist and his work. Water-colors and sketches occupy the first room; Blake's book-illustrations the second, and his engravings the third. The imaginative power of the artist is seen to great advantage in this admirable collection.

At the St. Botolph Club on Saturday Mr. John Armstrong Chandler explained his plan for a Boston foreign art scholarship with such success that enough money was subscribed to send a student from this city to Europe at the same time that one goes from New York. The contributors are Arthur Astor Carey, Martin Brimmer, and Arthur Rotch, besides two whose names will be announced three years hence when their contributions are called for. Besides the \$4500 subscribed for this scholarship, \$2900 was raised toward a fund necessary to place it on a permanent basis, the contributors being Mrs. John L. Gardner, Mrs. Henry Whitman, Mrs. Julia Ward Howe, and Mrs. George Tyson. (See 'The Fine Arts,' page 88.)

The gallery of the St. Botolph Club is hung with a collection of pictures by Mr. I. M. Gauguin, our most distinguished *genre* painter, whose work is remarkable for its delicacy and vigor, and reproduces with great skill the costumes and characters of a picturesque past.

Mr. Bruce Joy, the English sculptor who has designed a statue of John Bright for Birmingham, is in town, and would like to give an exhibition of his work in one of our club galleries, but none is available at this season.

Mr. Aldrich is taking a three weeks' vacation in Cuba.

BOSTON, Feb. 9, 1891.

ALEXANDER YOUNG.

### Sarah Bernhardt in "La Tosca"

SARAH BERNHARDT has come again to New York, has been seen and has conquered. She is a wonderful woman and there is an element of fascination about her that makes her art appear to be still more wonderful than it really is. While under the spell of her original and brilliant personality it is not an easy thing to analyze her work, or to deny the justice of the most extravagant claims made in her behalf by her most fervid worshippers. At her best, and in a character that suits her, she is unrivalled, but that fact does not prove her right to the title of 'greatest living actress' which is so frequently conferred upon her by hasty critics. It is doubtful whether any competent judge could be found who could hold her the equal of Janauschek in high tragedy, or the superior of Modjeska, while in Shakespearian comedy, wherein the latter excels, she would probably be out of her depth altogether. In romantic melodrama, on the other hand, she is supreme, and she has never been seen to greater advantage, perhaps, than as the heroine of 'La Tosca,' a part designed for her by Sardou with a marvellously shrewd appreciation of her most striking talents. She is now in the ripest and richest period of her artistic prime, and her physical qualifications are in their fullest development. Her figure is not so lithe or slender as it was four years ago, but she is still able to present a very deceptive counterpart of youth, while her exquisite voice is as flexible as ever and even seems to have gained in volume.

She depicted the various phases of La Tosca's character with wonderful versatility, brilliancy and ease. Her first scene with Mario in the cathedral was a perfect study of wilful, passionate and coquettish womanhood, a creature at once ardent and capricious, reckless in love, relentless in jealousy. The variety, significance and spontaneity of her by-play were delightful. It was in the third act, of course, in Mario's villa, that she had her first great opportunity and won her first great triumph. It would be unreasonable to ask for anything more true or enthralling than her portrayal of the different emotions following the arrival of the malignant Scarpia, which, beginning with surprise and anxiety, proceeded, through incredulity and horror, to a perfect frenzy of distraction, which by its reality entirely diverted attention from the theatrical and artificial quality of the situation. She was equally successful in the strong but inconsistent scene in Scarpia's chamber. Her despair was most pathetic, and her humiliation when compelled to accept her tyrant's odious terms profound and affecting. She touched her greatest and most imaginative height, however, at the moment when the thought of assassination was first

suggested to her by the sight of the knife. Her facial expression and her attitude as she possessed herself of the weapon were both extremely fine. The actual killing was an admirable bit of melodrama, and the hazardous scene which followed, in which she places candles at the head of the corpse, was enacted with extraordinary tact and in a dazed, trance-like manner which was deeply impressive. The performance, in short, was a masterpiece throughout. The La Tosca of the fourth act is not the La Tosca of the first or third, but this is the fault of the author, not the interpreter.

Mme. Bernhardt has a fairly good supporting company, including Messrs. Angelo and Duquesne, both of whom are capable actors. The Scarpia of the latter was a very thoughtful and forcible impersonation.

### The Lounger

IT IS INTERESTING to know that the idea of 'The Light of the World' was suggested to Sir Edwin Arnold by Henry M. Stanley. It was as the correspondent of the London *Daily Telegraph* as well as of the New York *Herald* that Mr. Stanley made his second expedition to Africa, in 1874, to rescue Livingstone, who, as it proved, had died during the previous year. Returning to England in 1878, one of the persons he met first and of whom he saw the most was the editor of the *Telegraph*. Sir Edwin was then at work upon 'The Light of Asia,' which appeared the next year and scored an immense success. Mr. Stanley read it before it was given to the public, and was profoundly impressed by its beauty. 'Now if you would take the Christ as the central figure of such a poem,' said he, 'and lavish upon it the same wealth of language, you would command an audience as wide as the civilized world.' The poet expressed no disinclination to the task, but seemed to feel considerable doubt as to his power adequately to treat so great a theme. Mr. Stanley continued to urge him to undertake it, yet it was not till years afterwards that the plan of 'The Light of the World' took final shape in Sir Edwin's mind. When the book appears, on Monday, no eyes will devour it more eagerly than those of the famous explorer.

MR. STANLEY, it would seem, is not to be outdone in generosity by the Pope. His Holiness gave his jubilee gifts to the poor, and now Mr. Stanley, it is said, is going to turn over all the presents he received from crowned heads and other admirers for the benefit of the London poor. As they were given him to commemorate his march through Darkest Africa, he intends to devote them to leading the hosts of poor and suffering out of Darkest England. Gen. Booth will be the almoner of the fund. (Since these lines were written I have read a denial of their correctness. Apparently some admirer of Gen. Booth has let his wish run away with his thought.)

I HAVE just received the sixteenth annual report of the Hospital Book and Newspaper Society, which, while it shows a generous amount of patronage, sets forth the need of more money and more reading-matter. As the readers of *The Critic* are also readers of other periodicals, many of which they do not care to keep and bind at the end of the year, it might be well to remind them—particularly those who live in New York—that any daily papers, weeklies, magazines or books they have done with, may be sent to the Society's office, 21 University Place, to be distributed where they will do the most good. Large quantities of the best magazines and reviews are sent through the Home Missionary Society to the educated clergy in the far West, whose limited incomes will not allow of their indulgence in luxuries of this sort. I quote the words of the report:—

Foreign literature is in great and ever-increasing demand. From the soldiers on the western plains to the watchers of our coast, our packages bring welcome recreation, and the cry that comes to us from the mountains of Virginia, and the coal mines of Pennsylvania, is echoed and re-echoed from hospital wards and prison cell, from schools and from clubs for working boys and girls, from free libraries and reading-rooms, from missions and asylums.

A GRANDFATHER is a necessity in Philadelphia—just as a cultivated mind is necessary in Boston, and a million dollars in New York. But it is not a *sine qua non* that the grandfather should be living and always in evidence: a dead ancestor of that degree is as good as a living one, from the Philadelphia point of view; but Philadelphians, like Baltimoreans, live not only wisely but well, and so live long, and a grown man with a living grandfather is not so rare a bird in the City of Brotherly Love as he is in New York, where most men are their own grandfathers—and sometimes their own fathers, too. This somewhat prolix preamble is intended to introduce the mention of a fact that strikes me as

being worthy of note—to wit, that in Philadelphia, this month, lectures have been delivered on three successive days, by representatives of three generations of a single family. On Monday Feb. 2 Dr. Horace Howard Furness, the Shakespearian scholar (aged fifty-seven), addressed the Seniors at the University of Pennsylvania on 'The Merchant of Venice'; on Tuesday Feb. 3 his father, the Rev. Dr. William H. Furness (aged eighty-nine), entertained a large audience at the Historical Society's rooms with his reminiscences of Philadelphia sixty years ago; and on Wednesday, Feb. 4, Dr. H. H. Furness, Jr., delivered a lecture on Astronomy (his profession) at a large private school (Mr. Harry Brown's). If this had been told as having occurred in some American city not named by the narrator, the hearer would have had little hesitation in locating the tale in Philadelphia.

APROPOS of the appearance of the Talleyrand Memoirs in *The Century*, some one sends me this memorandum:—'A somewhat unique volume has just been privately printed, containing Memoirs of Matthew Clarkson of Philadelphia (1735-1800), by his great-grandson, the Rev. Dr. Hall of Trenton, N. J., and of his brother Gerardus Clarkson (1737-1790), by his great-grandson, Mr. Samuel Clarkson of Philadelphia. In the chapter on the Mayoralty of the first-named, the following document is given:—

I, Charles Maurice de Talleyrand Perigord, formerly Administrator of the Department of Paris, son of Joseph Daniel de Talleyrand Perigord, a General in the armies of France, born at Paris and arrived at Philadelphia from London, do swear that I will be faithful and bear true allegiance to the Commonwealth of Pennsylvania and to the United States of America; that I will not at any time wilfully and knowingly do any matter or thing prejudicial to the freedom and independence thereof.

CH. MAU. DE TALLEYRAND PERIGORD.

Sworn on the 19th, May, 1794, before

M. CLARKSON, Mayor.

MR. EDWARD BELLAMY, F.R.C.S., Fellow of King's College, London, Surgeon and Lecturer on Surgery at Charing Cross Hospital, died on Jan. 4, of acute pneumonia, after an illness of only three days. He had been for many years Lecturer on Artistic Anatomy at the South Kensington School. As the London papers point out, 'it is a painful coincidence that the only two lecturers on this subject in London should have died, within a few days of each other, of diseases due to the present severe weather, Mr. Bellamy and Mr. J. Marshall, Professor of Anatomy at the Royal Academy, to whose post Mr. Bellamy might reasonably have hoped to succeed.' Mr. Bellamy had, I believe, frequently been accused of having written our own Mr. Edward Bellamy's book called 'Looking Backward'; yet there is no evidence to show that his death was hastened by the shock he experienced when the charge was first hought against him.

THE LATEST additions to the Aldrich Collection in the Iowa State Library are two letters of Thomas Campbell's—one introducing a Mrs. Booth to a Mr. Place, the other (Aug. 25, 1828) congratulating Bulwer on the birth of a child, and enclosing certain 'Lines' in honor of the occasion. It is ludicrous, all things considered, to find the infant's mother alluded to as

her whose lot with thine

Propitious stars saw Truth and Passion twine.

The handwriting varies widely in the two letters. Mr. G. P. A. Healy has just sent to Mr. Aldrich, from Paris, a reproduction, in oils, of his own portrait of himself.

SO NEW YORK is to have a permanent orchestra. Well, that is encouraging; but who is to organize and lead it? Walter Damrosch! That puts another face upon the matter: Mr. Damrosch has yet to prove that he is the right man in the right place. I cannot say that I feel as much enthusiasm over the prospect as I should if Thomas, Seidl or Nikisch were to be the wielder of the baton.

'A COLLEGE professor told me, twenty years or more ago,' writes W. J. R., 'that in looking over a new edition of a book of his—a text of Livy, we will say, whether it was that Latin or some other—he was surprised to see the word *it* (which happens to be Latin, you know) in a place where neither sense nor syntax would justify it. "How the — did it come there?" he said to himself—for, belonging to an orthodox college, he wouldn't have said it just that way out loud. Looking the matter up, he found that, in correcting the proofs for the new edition, he had detected a misplaced comma in that vicinity, and wrote in the margin, "*Dele* comma and put it after *Hic*"—we will say. The heathen Chinese of a printer deleted the comma, and carefully inserted "*it*" after the *Hic*, or whatever it was; and that was how

the text of Livy—if it *was* Livy—got preposterously corrupted. If you use this, of course you'll translate it into virtuous English, fit for the irreproachable columns of *The Critic*.

### The Washington Memorial Arch

THE following subscriptions to the Memorial Arch Fund have not previously been recorded in these columns, although some of them were received before Jan. 31. The amount in Treasurer Stewart's hands on Feb. 7 was \$89,633.44.

\$256.86:—*Pro rata* shares of the unexpended surplus of six subscriptions to the Preliminary Expense Fund of the World's Fair of 1892.

\$100 each:—Col. Elliott F. Shepard, Lazard Frères, Speyer & Co., George A. Clark & Bro.

\$50 each:—Mrs. S. H. Witherbee, Prescott Hall Butler.

\$33:—Subscribers through Mrs. Pascal.

\$25 each:—Stout & Co. (additional subscription), Capt. Henry Metcalfe, Jere Johnson, Mrs. U. S. Grant, S. Neustadt, Henry Budge, Walton Storm, Charles F. Southmayd, Mrs. Henrietta Bell, Nickel-In Cigar Co.

\$10:—Treadwell Cleveland.

\$20:—Stephen Henry Olin.

\$14:—Mrs. George J. Greenfield and others.

\$2.50:—Mrs. M. M. McB.

\$1:—Victoria Maud Peixotto.

### An Authors' Valentine

THE AUTHORS' VALENTINE which Mrs. Annie Nathan Meyer has got up for the benefit of the Aguilar Free Library, which is to celebrate St. Valentine's Day at the Lenox Lyceum this (Saturday) evening, is one of the most interesting collections of autographs in the country. Some of the 'sentiments' are from the authors published works, while others were written for the Valentine, but all are in the handwriting of the contributors who sign them. Walt Whitman sends a characteristic couplet from 'Leaves of Grass' that shows he is not incapable of rhyming when he seriously addresses himself to the task. It runs thus:—

Women sit or move to and fro, some old, some young,  
The young are beautiful, but the old are more beautiful than the young.  
John Burroughs's contribution also is thoroughly characteristic; it was written for the occasion:—'The best thought that comes to me on St. Valentine's Day, is that in two weeks it will be spring.' Donald G. Mitchell ('Ik Marvel') writes:—'Your purpose is good enough to have bolstering from St. Valentine—and all the other Saints.' Dr. O. W. Holmes offers this sad sentiment:—

It matters little, soon or late,

A week, a month, a year, an age,

I read oblivion in its date

And *Finis* on its title-page.

R. W. Gilder's stanza is in a more cheerful strain:—

Like a violet, like a lark,

Like the dawn that kills the dark,

Like a dew-drop, trembling, clinging,

Is the poet's first sweet singing.

The following gem of wisdom is from Mark Twain:—'A lie well stuck to becomes history. P.S.—A sublime and immortal Fact is always better than a Valentine.' This somewhat cynical ditty is from Brander Matthews:—

In the good old days a lover knew

What a ladder made of rope meant,

And carefully prepared for you

The regular elopement;—

A whispered word, a scornful laugh,

And you were on his crupper:—

But now, he trusts by telegraph,

And waits till after supper.

Miss Mary Wilkins has contributed a poem written especially for the album. It is entitled 'Grandmother's Valentine':—

Forth from its envelope of lace

She drew it on that old Saint's Day,

And scanned with fond, admiring face,

That pair in bower o' roses gay,

And that sweet verse wherein the swain

His love so sweetly did portray.

Dear heart, she saw it not as we,

It seemed the sentiment, like wine,

Ennobled her simplicity,

And made her plain experience fine.

'Twas in the days of old romance

Grandmother read her valentine.

Edward Bellamy contributes some lines from 'Looking Backward,' Mrs. Elizabeth Phelps Ward from 'Dr. Zay,' Mrs. Burton

Harrison from 'Bar Harbor Days,' George William Curtis from 'Prue and I,' William Dean Howells from 'A Hazard of New Fortunes' and Sarah Orne Jewett from 'Strangers and Wayfarers.'

### International Copyright

#### THE LITHOGRAPHERS' AMENDMENT

WHEN the Senate took up the consideration of the House Copyright bill, on Monday last, Mr. Platt, who has charge of it, said that it was practically the Chace bill, as it passed the Senate two or three years ago, except in one particular; that was, that it depended upon foreign countries adopting similar legislation, the last section providing that the act should apply only to a foreign country which permitted Americans the benefit of copyright substantially on the same basis as its own citizens. Mr. Frye jumped up and offered an amendment extending the principles of the bill to maps, charts, dramatic or musical compositions, engravings, cuts, prints, chromos and lithographs. He spoke of the magnitude of the lithographic business in the United States, and said that under the House bill that business would be entirely at the mercy of Germany, where the persons employed were paid only about one-third of the wages paid in the United States. Mr. McPherson made an argument in favor of the amendment, and sent to the Clerk's desk and had read a petition from the lithographers. The discussion was continued by Mr. Hale in favor of the amendment, and Mr. Reagan in opposition. Mr. Coke characterized the whole bill as an embargo on the spread of intelligence and education. Vice-President Morton presented telegrams from the President of the Boston Art Club, John Andrew & Son of Boston, and the Treasurer of the Paint and Clay Club of Boston, all protesting against the adoption of Mr. Frye's amendment. A similar protest was read from the President of the Papyrus Club of Boston. A telegram from Gen. Francis A. Walker, President of the Massachusetts Institute of Technology, was also laid before the Senate, stating the opposition of artists to the lithographic amendment. A similar protest was received by the Vice-President from the Helio-type Printing Co. of Boston; as well as a communication from the President of the American Library Association, urging the Senate to pass the bill in its present form.

Mr. Evarts argued that the Senate of the last Congress had passed by a vote of 38 to 10 a bill the same in all its general features as that now pending, and would be placing itself in an extraordinary position if it struck now at the foundation of that bill, or if it reopened on Mr. Frye's amendment the discussion of the whole subject in the House. There were in New York many firms and gentlemen interested in lithographing, and he had presented several petitions in favor of that interest, but he had been obliged to make the answer to them that their proposition came at a stage of legislation when its adoption would jeopardize the whole bill, as there would be no assurance that there might not have been changes in public views and in the relations of political feeling which would defeat the bill. Mr. Platt also argued against Mr. Frye's amendment. He agreed that there might be a measure of justice in it, but he doubted whether its adoption would not do great injustice. There was an inherent difference in the thing to be reproduced, and it was that essential difference between the two things that made him feel that the amendment ought not to be pressed now, but ought to be more fully considered in the Committee. Mr. Frye again advocated his amendment. Finally the vote was taken, and the amendment was agreed to: yeas 27, nays 24.

#### THE PRINCIPLE OF THE BILL ATTACKED

Mr. Sherman moved to amend Section 3 by striking out the word 'prohibited' and inserting in lieu thereof the words 'subject to the duties provided by law'; so that books, etc., copyrighted here and printed abroad should not be prohibited but be subject to the payment of tariff duties. Mr. Platt opposed the amendment as hostile to the principle of the bill. If the amendment were adopted, the bill would be a delusion and a sham. Mr. Evarts opposed Mr. Sherman's amendment, remarking that the two subjects, of copyright and of tariff duty, had nothing to do with each other, and that if the amendment were adopted the Senate might as well vote down the bill. Those who were opposed to Copyright should vote for the amendment, but those in favor of copyright should vote against it; as with it, it would be vain to call the bill a Copyright bill. Mr. Hiscock took a different view of the amendment from that taken by Mr. Evarts and favored its adoption. The amendment went over without action.

#### THE PEALE "BRITANNICA"

THE publishers of the Peale reprint of 'The Encyclopædia Britannica' have a grievance. The United States laws permit them

to facsimile almost every line of that monumental work, without paying a sou to the authors who wrote it or the publishers who got it ready for the market. They sell their reprint for a good deal less than the original can be sold for, and still make money. But the laws, oddly enough, do not allow them to reprint the articles by American writers, or the American maps provided for the work by Charles Scribner's Sons, the authorized publishers of the Encyclopædia in this country. This involves the payment of other American authors to replace the articles in question, and the preparation of new maps. How vexatious! The laws ought, in common fairness to people like Mr. Peale, to be so amended as to deprive of copyright any American writer who publishes his work in a volume tainted by the joint authorship of aliens. This would save the thrifty Pealite all the delay, expense and bother involved in substituting new matter for old in American reprints of composite publications like the Encyclopædia, and guarantee much larger net returns on the capital invested in thus appropriating the ideas of other men. But having gone thus far, the laws should go still farther, and authorize public benefactors of the Peale pattern to lay violent hands not only upon foreign ideas but upon the very volumes in which those ideas are embodied. Just think how much better it would pay to sell 'Britannicas' cribbed from the Scribner counters or wagons, than it is to sell garbled reproductions which it has cost something, however little, to make. Until the Government comes to their aid with some such law as this, Messrs. R. S. Peale & Co. will have a substantial grievance.

#### PARLIAMENT WAITING

IN THE House of Commons, on Feb. 6, Sir Roper Lethbridge (Conservative), Member for North Kensington, asked if the Government's attention had been called to the American Copyright bill and to the effect it would have upon the British printing and publishing trades, and whether the Government would facilitate the introduction of a bill into the House which would enact similar conditions for British copyright, with extension to all countries adhering to the Berne Convention. Mr. W. H. Smith, First Lord of the Treasury, said that the copyright legislation had been before the American Congress for three years, and that it was unnecessary to consider Sir Roger's suggestion until the act had passed and the shape in which it had passed had become known.

#### The Fine Arts

##### To Aid American Art-Students

MR. JOHN ARMSTRONG CHANLER, the husband of Amélie Rives, is trying to raise funds in various cities to maintain American art-students in Europe. In conversation with a *Tribune* reporter he unfolded his plan substantially in these words:—The sum necessary to support an art-student abroad for one year is \$900 and the time five years, therefore \$4500 is needed for each student. The fund will be held by a society consisting of or appointed by the donors; and the candidate will be chosen by competitive examination in painting, drawing and composition, under the auspices of a jury chosen from the existing academy, institute or museum in each city. The control of each fund will be local. In New York \$25,000 has been guaranteed, payable at the end of the first week in August next. The examination will take place early in the following June. The successful candidate will start for Paris the first week of the ensuing September. In this city the fund is to be in the hands of the Institution of Art in New York, of which there will be two branches, the first artistic, the second financial, and each separate and distinct from the other. The artistic branch will comprise the Presidents of the National Academy of Design, the Society of American Artists, the American Water-Color Society, the Metropolitan Museum and the Art Students' League, and two artists elected from each one of these institutions. These men will compose the jury which is to pass judgment on all local candidates, to decide to what city the winning candidate is to be sent, and to transact all art business. The competition is open to women as well as men. The candidates must be twenty-one years old, but must not have received a medal or honorable mention in any foreign art exhibition. If the successful candidate has sufficient means to carry on his art studies abroad without the aid of the fund, he will not receive money, but only the title of 'The Winner of the Paris Prize' (or whatever name is selected by the institution of art in question), while the person holding the second place in the competition will receive the \$900 a year, provided his work is up to the required standard. The winner, in this case, is to be bound by the same conditions and contract as the candidate receiving the money. Before receiving any money the candidate will be required to agree to send home some drawings every three months, and, when sufficiently advanced, oil studies, decorations or compositions signed by the master under whom he has worked.

These will be examined by the local jury, and if they fall below the standard, the jury, after warning the student and assuring themselves that it is not merely a temporary fluctuation in the candidate's work, will give him notice that he may retain the balance of the \$900 for that year, but that at the end of the twelve months covered by the yearly allowance a new examination will be held by the jury and a new candidate will be chosen to fill the place. If the student's work is interfered with by ill-health the same results will follow and a new candidate will be sent. Before receiving any money the candidate is also required to sign a contract that he will return home and for two years give free instruction to a class selected by the jury. All funds will be held by societies consisting of or appointed by the donors. These societies will, in each instance, be incorporated under the laws of the State, and will keep their moneys on deposit with some trust company. Mr. Chanler hopes that a fund will be raised in each city interested in art, sufficient to produce, annually, at 5 per cent, the necessary \$900, and that in time each city will so increase its fund as to enable institutions of art to hold examinations and send a new candidate abroad every year. His plan embraces a National Assembly composed of deputies elected by the art branches of the different institutions of art throughout the country, to meet at the different cities in turn, or as may be agreed upon, at the beginning, middle and end of each term of five years at the least. This National Assembly is to elect its own officers and make its own rules. The Assembly will have no authority over the local institutions of art. A National jury will hold National exhibitions, and award prizes to the work of candidates, and also to the work of artists of any nationality, not competing for the educational prize. It is proposed to appoint a European Council, selected by the National Assembly, to report to the National Assembly the progress made by the students abroad who have been sent there by their respective institutions of art from year to year, or directly to the institutions of art, as may be agreed upon. (For an account of what has been done in Boston, see page 85.)

#### The Aaron Healy Collection

A RARE opportunity to compare landscapes of our Hudson River school with those of the Barbizon school is offered by the exhibition of Mr. Aaron Healy's collection, which closes to-day (Saturday) at the Fifth Avenue Art Galleries. Among those of the American school are one or two that may fairly be described as panoramic or weakly ideal; but the majority are good examples, and should make those critics review their position who, bred to modern French landscape art, are in the habit of regarding every extended subject as mere scene painting. Delicate rather than vigorous work is needed to separate the many plans of such a fine composition as Kensett's 'Lake of Killarney,' and for the close study of detail in such works as Fisher's 'In the Forest.' A long step towards the modern conditions of restricted subject and broader treatment was taken when Kensett's 'Near Beverly,' Samuel Colman's 'Autumn' and McEntee's 'October' were painted. Of the French school Dupré and Rousseau are best represented; the latter by several small but good compositions and one important picture, 'Spring-time near Barbizon'; the former by a remarkable 'Landscape with Cattle' and other good specimens of his best period. There is a good Gérôme, oxen 'Treading out Wheat in Egypt'; a small Millet, 'The Shepherdess'; a river scene, 'Morning,' by Corot; a magnificent 'Normandy Bull,' by Van Marcke; and representative paintings by Gallait, Frère, Diaz, Fromentin and Daubigny.

#### The Metropolitan Museum of Art

THE twenty-first annual meeting of the Trustees of the Metropolitan Museum of Art was held on Monday, the old officers being re-elected, and three Trustees chosen. The joint report of the President and Secretary showed that the receipts for the budget account were \$84,668.33, and disbursements \$91,661.36—a deficit of about \$7000. The maintenance of the Museum proper cost \$77,664.27. Of this sum \$24,964.76 was contributed by the city. The city authorities, in pursuance of the agreement to furnish buildings which the Trustees agree to fill with works of art for public education, having appropriated \$400,000 for a north wing, the excavations for foundations were made last year, but it is not expected that the addition can be ready before 1892. Recent gifts include a number of fine paintings, valued at \$80,000, presented by President Henry G. Marquand. These will be placed on exhibition in a few weeks. Mr. Edward D. Adams has presented twenty-seven large volumes of photographic representations of works of art of the period of the Renaissance. The Library is still, however, less regarded by the generous friends of the Museum than it should be. The Art Schools were reported as being in an improved condition, with an average attendance of forty pu-

pils. On Saturday, Feb. 21, there will be a reception of the patrons and Trustees of the Museum, and members of the press.

#### "The Historic Schools of Painting"

IT IS HARD to imagine that any useful purpose can be served by such hand-books as 'The Historic Schools of Painting,' by Deristhe L. Hoyt. It is too dry, too much a mere list of names and dates to interest a beginner in the study of art, while it contains far too few names to be of use as a book of reference. The author relies chiefly on authorities such as Lübke, Wornum and Sir Joshua Reynolds—respectable, but a little antiquated. Of independent study or research there is no sign. The selection of artists and paintings to be noted is, in many cases, uncritical, not to say unintelligent. Thus the whole section about ancient art is devoted to artists of whose works no trace remains, while the great mass of extant vase-paintings is merely alluded to, and there is not even a word about the Pompeian and Roman wall-paintings. At the other end of the small volume, a whole page is given to Horace Vernet and four lines to Eugène Delacroix, eight lines to Ary Scheffer and one to Théodore Rousseau. (\$1. Ginn & Co.)

#### Art Notes

AT an exhibition of etchings at the Grolier Club, during the week, were shown many proof impressions, first states, and original drawings by Whistler, Rajon, Seymour Haden, Bracquemond, Buhot and other well-known etchers. All, or very nearly all, have been seen at special exhibitions in New York within the last two or three years; still, it was a pleasure to pass, like Mr. Whistler's butterfly, from his dainty Venetian and Holland scenes to Buhot's Parisian fantasies, from Lalanne's views in and about Rouen to Haden's 'Sunset in Tipperary.' Some pencil-drawings by Lalanne and two pastels of heads by Rajon gave a further variety to the show.

—The prize of \$300 offered by Mr. W. T. Evans for the best water-color at the annual exhibition of the Water-Color Society has been awarded this year to A. H. Wyant for 'An Afternoon Ramble.'

—A colossal bronze figure of 'Columbia' intended for the Soldiers' Monument at Troy, N. Y., was shown at the foundry, 430 West 16th Street, for a few hours on Feb. 6. It is the work of Mr. James E. Kelly, who has, it seems to us, needlessly departed from classic models in the disposition of the drapery, too modern for an ideal figure, and, on the other hand, conformed too closely to received notions regarding the statuesque in choosing a pose which, while monumental, is hardly expressive. As in this last particular he has made a complete change from his former practice, we may hope that in his next work he will find the golden mean.

—Mr. W. H. Goodyear has sailed for Egypt in search of additional material for his forthcoming 'Grammar of the Lotus.'

—Still another Rembrandt, a portrait of the Dutch naval commander, Joris de Couleury, is to be seen at the galleries of Messrs. Boussod, Valadon & Co., 303 Fifth Avenue. The work is signed, and dated 1632. It is highly finished, and comparable in that respect with 'The Gilder,' but shows some signs of cracking in the darker parts. It was exhibited in 1887 at Amsterdam.

—The Free Art League held its annual meeting at the Studio Building, 51 West 10th Street, on Tuesday evening, and re-elected six members of the Executive Council, as follows:—Wm. M. Chase, Charles B. Curtis, F. D. Millet, R. W. Gilder, Calvin Tompkins and Wm. A. Coffin.

#### Notes

THE first series of lectures on the Turnbull foundation will be delivered at Johns Hopkins University, next month, by Mr. Edmund Clarence Stedman. 'The Nature and Elements of Poetry' will be the general theme, the special subjects being 'Oracles, Old and New,' Wednesday, March 4; 'What is Poetry?' March 5; 'Creative Poetry and the Poetry of Self-Expression,' March 6 and 11; 'Beauty,' March 12; 'Truth,' March 13; 'Imagination—Passion,' March 18; and 'The Faculty Divine (Inspiration—Insight—Genius—Faith),' March 19. The lectures will be delivered in Levering Hall, beginning each day at 5 o'clock. The Percy Turnbull Memorial Lectureship has been founded by the generosity of Mr. Lawrence Turnbull of Baltimore, and his wife, Frances Litchfield Turnbull, a sister of Miss Grace Denio Litchfield, formerly of Brooklyn, and is intended to commemorate the name of their son, Percy Graeme Turnbull, who died in 1887. In congratulating Johns Hopkins and Baltimore on its establishment, we cannot but regret that Columbia and New York are not so fortunate as to have a similar lectureship for the delectation and enlightenment of lovers of good verse.

—Robert Clarke & Co. of Cincinnati announce Alexander Withers's 'Chronicles of Border Warfare,' John Haywood's 'Civil and Political History of Tennessee' and 'Natural and Aboriginal History of Tennessee,' and W. H. Venable's 'Beginnings of Literary Culture in Ohio Valley.'

—Messrs. Bromfield & Co. of Broadway, New York, have ready Beecher's Life of Christ, in two volumes. The edition is uniform with Vol. I. of the unfinished edition published by J. B. Ford & Co., in 1871. Of the second volume, now first published, the first eight chapters are as Mr. Beecher wrote them. The concluding chapters, 26 to 32, have been compiled by Mr. W. C. Beecher (the author's son) and the Rev. Samuel Scoville (his son-in-law) from Mr. Beecher's sermons.

—Mrs. Amélie Rives Chanler's novel, 'A Girl of the Pavement,' is said to be now in the hands of a New York firm, under consideration. The author desires its publication first in serial form.

—The English Folk-Lore Society has recently issued the 'Exempla of Jacques de Vitry,' edited by Prof. T. F. Crane of Cornell. Not the least-valuable part of the book is the learned and scholarly introduction on 'Mediæval Sermon Books.' Prof. Crane gives for the first time in English a full account of the preachers who interlarded their sermons with folk-stories.

—Mrs. Mary J. Serrano, translator of the same author's 'Pepita Ximenez,' has translated for the Appletons Señor Valera's novel, 'Doña Luz.' A new edition of 'Pepita' is to be brought out.

—Mr. Herbert Spencer is about to publish an entirely new edition, in three octavo volumes, of his 'Essays, Political, Scientific and Speculative.' It will contain many new essays not included in the previous editions. On the list of books soon to appear from the press of D. Appleton & Co. is 'A Plea for Liberty,' an English work, comprising essays by various writers, edited by Thomas Mackay, with an introduction by Mr. Spencer. New editions have been called for of Col. Johnston's 'Widow Guthrie,' Gail Hamilton's 'Washington Bible Class,' and Ellwanger's 'Story of My House.'

—A correspondent in Cambridge calls attention to a slip in *The Critic's* notice of the death of Mr. Bancroft. 'Mrs. Suzanne Bancroft,' he writes, 'is not by any means the daughter of J. C. Bancroft, but of George Bancroft, who married a Swiss or French girl; nor is she the eldest of the four grandchildren.'

—George Cary Eggleston and Dolores Marbourg have written, in collaboration, a novel entitled 'Juggernaut: A Veiled Record,' 'peculiarly a tale for the times,' announcement of which is made by Fords, Howard & Hulbert.

—The Cassell Publishing Co. is bringing out a novel by Francis Howard Williams, which is said to 'deal, in a startling manner, with the Buddhist doctrine of transference.' The story is called 'Atman,' 'a term signifying the Great Self, or, as the transcendentalists have it, the *Oversoul*, into which the souls of men are finally absorbed in the condition of Nirvana.'

—Mr. Frederic Edward McKay, whose 'Actors on the American Stage' will appear early in July, has joined the staff of *The Dramatic Mirror*.

—Dr. Meyer's 'Across East African Glaciers,' containing an account of the first ascent of Mt. Kilimanjaro, will be issued at once by the Longmans. Major Casati's work on Africa has the title 'Ten Years in Equatoria and the Return with Emin Pasha.' It deals with events that led to the rise of Mahdism and Gordon's death, as well as with the Stanley-Emin controversy. The first volume of Dr. Junker's 'Travels in Africa' was ready in London some time ago, and the second is now in the press. The work has been translated from the German by Prof. Keane.

—'The Afro-American Press and its Editors' is the title of an historical work just brought out by Willey & Co. of Springfield, Mass. It contains a facsimile of the first Afro-American paper, issued in 1827.

—The late Ephraim G. Squier's 'Waikna' is republished by Worthington Co., under its sub-title, 'Adventures on the Mosquito Shore.'

—Mr. James Redpath, who died at St. Luke's Hospital on Tuesday, was born at Berwick-on-Tweed in 1833, and came to this country at the age of fifteen. He was a newspaper correspondent during the border war in Kansas and also during the Rebellion; and after the latter episode established the well-known Redpath Lyceum Bureau in Boston. Eleven years ago he broke down in health and went to Jamaica without letting his friends know what had become of him. Afterwards he was connected with *The North American Review*. In 1887 he had a stroke of paralysis. The Irish Home Rule movement engaged Mr. Redpath's ardent though erratic sympathies, and so did the Henry George 'cam-

paign of education.' Mr. Redpath in 1859 and 1860 turned out five books, as follows:—'The Roving Editor; or, Talks with Slaves in the Southern States,' 'A Handbook to Kansas Territory,' 'The Public Life of Capt. John Brown,' 'Echoes of Harper's Ferry' and 'A Guide to Hayti.' His death was due to being run over by a horsecar on Friday, Feb. 6.

—The Department of Superintendence of the National Educational Association will hold its annual meeting at Association Hall, Philadelphia, on Feb. 24-26.

—Mr. Stoddard reproduces in the February *Scribner's*, from an autographic MS. in his possession, the following unpublished poem of Addison's, whose authenticity he apparently has been at no great pains to prove. The song 'must speak for itself,' he says.

Chaste Lucretia, when you left me,  
You of all that's dear bereft me,  
Tho' I show'd no discontent;  
Grief's the longest and the strongest  
When too great to find a vent.  
How much fiercer is the anguish  
When we most in secret languish,  
Silent waters deepest found;  
Noisy grieving is deceiving—  
Empty vessels make most sound.  
Had I words that could reveal it,  
Yet most wisely I'd conceal it,  
Tho' the question be but fair;  
Grief and merits, love and spirits,  
Ever lose by taking air.  
Guardian angels still defend you  
And surprising joys attend you,  
Whilst I, like the winter sun,  
Faintly shining and declining,  
Tell thee charming Spring return.

—Dr. Luis A. Baralt, Professor of the Spanish Language and Literature in the College of the City of New York, begins this week the delivery of a series of Saturday morning lectures at Mott Memorial Hall, 64 Madison Avenue, his theme to-day being the Russian novel. Next week he will speak of Marie Bashkirtseff and Eugénie de Guérin, on the 28th of Henrik Ibsen, and on March 7 of the Spanish novel. The hour is eleven o'clock.

—'John Needham's Double,' presented for the first time, by Mr. E. S. Willard, at Palmer's Theatre, on Feb. 4, is a dramatization of Joseph Hatton's novel of the same name, published by Harper & Bros. The same house has nearly ready the Life of Robert Peel, in the Prime Ministers Series.

—Dr. Schliemann was buried, not at Colonos, but among the Protestants near the new Athenian Cemetery across the Ilissus, in full view of the south side of the Parthenon, of the great theatre, and of Hadrian's restoration of the Temple of Olympian Jupiter. This is some three miles southeast of Colonos and not far from the King's garden, which now answers more exactly to the descriptions of the groves of Colonos than any part of Attica.

—Arrangements have been made by the Genealogical and Biographical Society for a lecture, on Friday evening of this week, by Dr. George Stewart, Jr., editor of the Quebec *Chronicle* and President of the Historical Society of Quebec, the subject being 'Count Frontenac, Governor of New France.'

—Columbia College, which established in 1767 the first faculty of medicine in the State of New York, has just absorbed the College of Physicians and Surgeons; in other words, the latter has become a department instead of an adjunct of Columbia, which now lacks only a theological department in order to be in every sense a university.

—During the year 1890, there were added to the possessions of the Astor Library (besides \$75,000 worth of pictures) 3117 volumes, making a total of 235,101, exclusive of pamphlets. The whole number of readers was 62,778, and 9745 visits were made to the alcoves by students. The expenditures during the year were, for general expenses, \$20,186.54; for books and binding, \$11,208.81. The total endowment of the Library is \$1,960,099.25. The Forty-Second Annual Report of the Trustees contains an appropriate minute in reference to the late John Jacob Astor, who was a grandson of the founder of the Library, and devoted to its interests.

—The British Museum will publish Aristotle's recently-discovered 'The Constitution of Athens,' in two forms, one an autotype facsimile, the other the printed text. The Longmans, Mr. Quaritch, and Kegan Paul & Co., will be the London agents.

—The Autograph Pig Book' is the startling title of a little Chicago book, bound in white and gold, and intended for the amusement of the young. There are blank pages for drawing pigs, which must be done with the eyes shut, and poetical texts selected to accompany the drawings. The one who draws the worst pig, while trying to draw the best, wins the prize. Mary Augusta Cut-

ler, the compiler, and William T. Rumsey, the illustrator of the book, are also its publishers.

—A second volume of Mr. Charles Booth's 'Labour and Life of the People' is in the press and will be published in the spring. It embraces central London, and will be accompanied by maps. A third edition of the first volume is in the press.

—In noticing the performance of 'The Walküre' on Friday evening of last week, *The Evening Post* made this digression:—

Among the most enthusiastic spectators last evening was the eminent German author and dramatist, Dr. Paul Lindau, who, with his two bright children, occupied a box with Mr. Villard. Dr. Lindau was not especially admired by the Wagnerites after the appearance in 1876 of his 'Sober Letters from Bayreuth,' which reached a dozen editions, but contained so much criticism and even ridicule that the Wagner bookstore at Bayreuth refused to keep them for sale. But Saul Lindau soon changed into Paul Lindau, and at the present day there lives no greater admirer of Wagner than he, nor one who knows his scores more thoroughly, bar by bar. He was equally pleased with the vocal and the instrumental side of last evening's performance, and was especially gratified at the crowded state of the auditorium and the intelligence shown by the public in its appreciation of the incomparable conducting of Mr. Seidl. Those who cannot read German will be interested to know that Dr. Lindau's various writings on Wagner have been collected and published in a French translation.

## The Free Parliament

[All communications must be accompanied with the name and address of the correspondent, not necessarily for publication. Correspondents answering or referring to any question are requested to give the number of the question for convenience of reference.]

### QUESTIONS

1603.—1. Was Lincoln's famous speech at Gettysburg an extemporaneous effort, or did he prepare it beforehand? 2. Where can I get, in this country, a collection of the essays of Leslie Stephen? The *Scribners* have his 'Hours in a Library' on their list, but declare it to be out of print.

NEW YORK CITY.

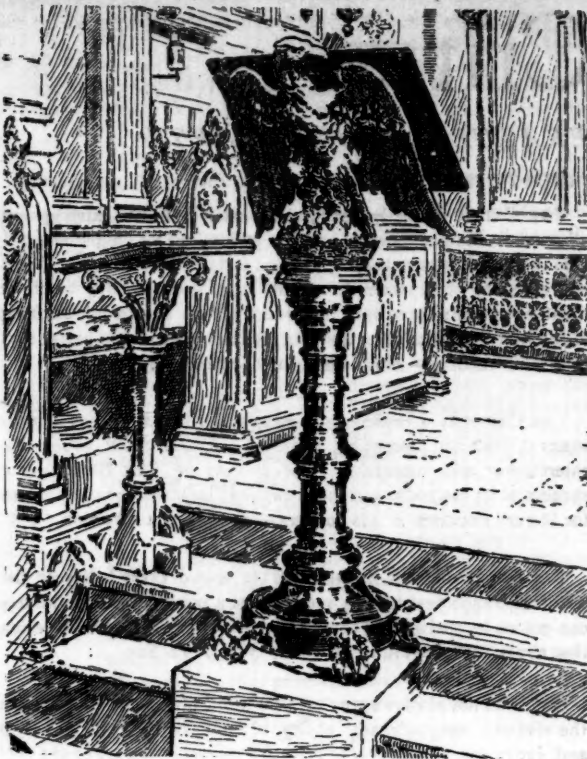
A.

[1. Col. John Hay, to whom we referred this question, replies:—'Lincoln's Gettysburg speech cannot be considered in any sense "an extemporaneous effort." It was not only carefully considered, but was reduced to writing before it was delivered—and very little changed in the subsequent copy.']

## Publications Received

[Receipt of new publications is acknowledged in this column. Further notice of any work will depend upon its interest and importance. When no address is given the publication is issued in New York.]

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|--|-------------------|-------------------------------------|
| Abbot, E. Pericles and the Golden Age of Athens.                                 | \$1.50.           | G. P. Putnam's Sons.                |
| Allen, G. The Great Taboo.   | 40c.              | Harper & Bros.                      |
| American Indians.  |                   | Boston: Old South Meeting House.    |
| American Oriental Society. Proceedings, October, 1890.                           |                   |                                     |
| Ames, F. Practical Guide to Whist.   | 75c.              | New Haven: Am. Oriental Soc.        |
| Baldy, A. M. Romance of a Spanish Nun.   | 50c.              | Chas. Scribner's Sons.              |
| Bandler, A. F. Hemenway Southwestern Archaeological Expedition.                  |                   | Phila.: J. B. Lippincott Co.        |
| Belton, J. D. Literary Manual of Foreign Quotations.                             | \$1.50.           | Archæological Institute of America. |
| Burgess, J. W. Political Science and Comparative Constitutional Law.             | 2 vols. \$5.      | G. P. Putnam's Sons.                |
| Cabin and Plantation Songs as Sung by the Hampton Students.                      | 50c.              | Boston: Ginn & Co.                  |
| Conway, M. D. George Washington's Rules of Civility.                             |                   | G. P. Putnam's Sons.                |
| Cooper, O. H. Compulsory Laws and their Enforcement.                             |                   | United States Book Co.              |
| De Quincey, T. Collected Writings. Ed. by D. Masson.                             | Vol. XIV. \$1.25. | Syracuse: C. W. Bardeen.            |
| Dry Goods Economist Year-Book, 1891.   |                   | Macmillan & Co.                     |
| Eustace, J. M. Trigonometry and Logarithms.                                      | \$1.35.           | Textile Pub. Co.                    |
| Guntton, G. Principles of Social Economics.                                      | \$1.75.           | Longmans, Green & Co.               |
| Halévy, L. Crique. Tr. by A. D. Hall.  |                   | G. P. Putnam's Sons.                |
| Harris, W. T. Public Education Throughout the Country.                           |                   | Chicago: Rand, McNally & Co.        |
| Harris, W. T. Supplemental Report on Pedagogical and Psychological Observations. |                   | Syracuse: C. W. Bardeen.            |
| Harris, W. T. University and School Extension.                                   |                   | Syracuse: C. W. Bardeen.            |
| Hudson, W. C. The Man with a Thumb.  |                   | Cassell Pub. Co.                    |
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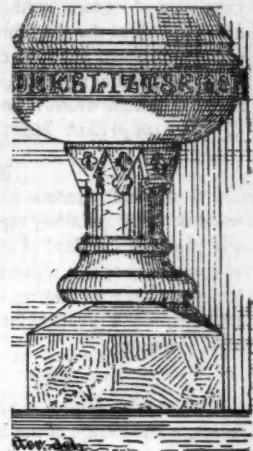
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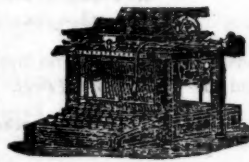
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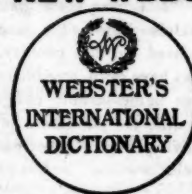
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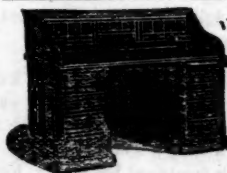
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For Premiums, ..... \$4,416,575.33  
For Interest and Rents, 3,029,055.49  
Profit and Loss, ..... 369,470.61  
\$7,815,041.43  
\$64,147,882.67

DISBURSED IN 1890.

For claims by death  
and matured en-  
dowments, ..... \$4,224,503.65  
Surplus returned to  
policy-holders, .. 1,147,381.79  
Lapsed and Surren-  
dered Policies, ..... 461,706.90  
TOTAL TO POLICY-HOLDERS, \$5,833,592.34  
Commission to Agents, Salaries,  
Medical Examiners' fees,  
Printing, Advertising, Legal,  
Real Estate, and all other  
Expenses, ..... 739,610.05  
TAXES, ..... 592,586.24  
\$6,858,788.63

BALANCE NET ASSETS, DEC. 31, 1890, \$57,289,094.04

SCHEDULE OF ASSETS.

Loans upon Real Estate, first lien, ..... \$35,674,585.53  
Loans upon Stocks and Bonds, ..... 38,282.50  
Premium Notes on Policies in force ..... 1,688,178.94  
Cost of Real Estate owned by the Co. .. 7,662,865.54  
Cost of United States and other Bonds .. 11,155,464.64  
Cost of Bank and Railroad Stocks, ..... 401,785.25  
Cash in Banks, ..... 661,466.84  
Bills receivable, ..... 1,750.00  
Balance due from Agents, secured, ..... 4,714.80  
\$57,289,094.04

ADD

Interest due and accrued, .. \$1,010,227.24  
Rents accrued, ..... 7,537.00  
Market value of Stocks and  
bonds over cost, ..... 294,507.61  
Net deferred premiums, ..... 137,341.53  
\$1,458,613.40

GROSS ASSETS, December 31, 1890, \$58,747,707.44

LIABILITIES:

Amount required to re-insure  
all outstanding Policies,  
net, Company's standard, \$52,265,232.00  
All other liabilities, ..... 910,475.25  
\$53,175,707.25

SURPLUS by Company's Standard, ..... \$5,572,000.19  
SURPLUS by Legal Standard (4 per cent.), 6,150,000.00

Ratio of expenses of management to re-  
ceipts in 1890, ..... 9.37 per cent.  
Policies in force Dec. 31, 1890, 64,147,  
Insuring, ..... \$153,254,742.00

JACOB L. GREENE, PRES.

JOHN M. TAYLOR, VICE-PRES.

EDWARD M. BUNCE, SECY.

D. H. WELLS, ACTUARY.

THIRTY-NINTH ANNUAL REPORT

The Massachusetts Mutual Life Insurance Company,  
For the Year Ending December 31st, 1890.

RECEIPTS IN 1890.

Premiums, ..... \$2,214,552.42  
Interest and Rents, ..... 508,206.10  
Profit and Loss, ..... 16,540.07  
From Other Sources, ..... 4,500.00  
Total Receipts, ..... \$2,753,688.59

DISBURSEMENTS.

Death Claims (less \$3,830 Re-insurance), ..... \$659,105.00  
Matured Endowments, ..... 101,604.00  
Surplus Returned to Policy Holders in Dividends, ..... 243,565.69  
Surrendered and Canceled Policies, ..... 218,018.93  
Total Payments to Policy Holders, ..... \$1,222,323.62  
Taxes, Licenses, Commissions, Medical Examinations, Supplies, Postage, Printing, Ad-  
vertising, Salaries and all other expenses, ..... 623,278.81  
Taxes and Expenses on Real Estate, ..... 23,852.91  
Re-insurance, ..... 44,521.02  
Total Disbursements, ..... \$1,914,036.36

ASSETS.

First Mortgage Loans on Real Estate, ..... \$3,074,526.13  
Loans Secured by Collaterals, ..... 268,075.00  
Loans on Company's Policies in Force, ..... 360,476.00  
Massachusetts Armory Loan Bonds, ..... 110,000.00  
City, County, Township and other Bonds, ..... 767,048.32  
Gas and Water Bonds, ..... 530,100.00  
National Bank Stocks, ..... 89,870.00  
Railroad Bonds, ..... 2,013,574.80  
Railroad and other Stocks, ..... 732,314.10  
Real Estate, ..... 501,181.69  
Premium Notes on Policies in Force, ..... 566,255.10  
Cash on Hand and in Bank, ..... 234,979.13  
Premiums in course of collection, (net), ..... 124,202.21  
Deferred Premiums, (net), ..... 214,994.51  
Interest and Rents accrued, ..... 204,654.53  
Total Assets, ..... \$11,252,639.54

LIABILITIES.

Reserve by Massachusetts Standard, ..... \$10,280,526.00  
Claims for Death Losses and Matured Endowments in process of adjustment, ..... 51,246.85  
Unpaid Dividends, due and to become due, ..... 49,079.44  
Premiums paid in advance, ..... 1,145.18  
Total Liabilities, ..... \$10,382,057.77  
Surplus by Massachusetts Standard, ..... \$870,581.77  
Number of Policies issued in 1890, 5,232, insuring, ..... \$17,369,350.00  
Number of Policies in force December 31, 1890, 22,706, insuring (including Reversionary  
Additions), ..... \$63,290,789.00

SPRINGFIELD, MASS., January 30th, 1891.  
The Receipts and Disbursements of the Massachusetts Mutual Life Insurance Company for the year 1890,  
as shown by the foregoing statement, have been carefully audited under the supervision of the undersigned, and  
the Securities and Balances as shown, have been personally examined by us and found to be correct.

H. S. HYDE,  
JOHN R. REDFIELD,  
EDWIN D. METCALF,  
Auditors.

HENRY S. LEE, Vice-President.  
OSCAR B. IRELAND, Actuary.

M. V. B. EDGERLY, President,  
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